



Academy—Robert Downing, in repertoire.
Grand—Glen's Vaudeville.
Kernan's—Mico's City Club.

The season of '97-'98 is about to open. Two of our theaters throw wide their doors tomorrow night and flash their electric signs at each end of the Avenue. Within two weeks the other three playhouses will have put a pin in vacation and welcomed Melponence, Thalia, Thespis, and the other shades of the stage back to their temples.

Robert Downing at the Academy this week has three standard classics and a dignified novelty from St. Louis. The old centennial product is a French play of the last century, "David Laroque" by name. It goes on for the first time Wednesday evening and will thus help swell Washington's reputation as a dog town. Mr. Downing's manager makes a trade mark of the phrase, "and a company who can act," which may be a satirical impeachment of some other star's companies or an intimation of a novelty for those who have seen Mr. D. before. In any sense it is commendable to engage "a company who can act," so many companies have heretofore been engaged apparently because they could not act. The Academy meets the Grand's prices this year. The maximum for reserved seats is 75 cents.

The Grand Opera House plays proudly to its bookings, all of which are of a dramatic and operatic character except the opening, which is of the vaudeville class. Theater for the preliminary occasion looks good on paper. At the Lyceum Mico's City Club introduces a little novelty in that it will make a midweek change of bill.

The openings of the Columbia and the Lafayette have already been announced. The National will have "The Tarrington Widow" for its first week, but before the widow arrives this house will show the vaudeville pictures of the Corbett-Fitzsimmons fight for two weeks. Stuart Robson, in a repertoire of revivals, to include "The Henrietta," "The Comedy of Errors," "The Steps to Conquest," and "The Jackkins" will follow the widow.

The many friends of the Columbia Theater and of Manager Joseph E. Luckett, whose popular tactics have made this playhouse so popular, will hear with regret that he has resigned from the management, and leaves the week of Philadelphia as an actor in the supervision of one of the large piano saloon houses of the Quaker City. Mr. Luckett has been with the Metropolitan Company for upwards of fifteen years, and has grown into the confidence and affection of all Washingtonians. He acted Mr. Metzerott in the management of the popular music hall, and gave the Capital the finest artists in the world. When this house was last year rebuilt as Metzerott's Columbia Theater, Mr. Luckett gave into Mr. Luckett's hands the active management of the house. Under his pretty, steady leadership it has attained a popularity, his methods were standard, liberal, business-like and popular, and after one year the Columbia stands shoulder to shoulder with the other first-class houses, firm in the affection and confidence of the public.

Mr. Luckett is a young man, with the energy and enthusiasm of youth, but he backs it with judgment and tact. We are sorry to see him go, and can only wish him every good that future can bestow.

Mr. Frank Metzerott will assume the active management of the Columbia. He has been an active and predominant factor in local commercial, musical and dramatic enterprise, and under his liberal policy Metzerott's Columbia Theater will have its second season of, we hope, even more important achievements than marked its initial year.

The inquiry is anxiously made whether there is any novelty in store for this season. From the announcements, letters and personal assurances of the players and managers who produce it may be confidently asserted that there is to be an abundance of novelty. There are to be several musical productions new to Washington.

We will see the reviews, "The Whirl of the Town" and "One Round of Pleasure," the musical comedies "The Girl from Paris," "La Poupée," "The French Maid," "In Town," "The Circus Girl" from Italy, "Do-Dee-Do," "Jack and the Beanstalk," Frank Daniels in "The Idol's Eye," Susan's new opera, "The Bride-Elect," the Russian "For the Love of the King," "The Wedding Day," and the Bostonians in "The Serenade."

Nearly all the stars will be newly equipped. Otis Skinner has a new romantic play, "Prince Rudolph," Nat Good will add "Treadway of Yale," by Gus Timmer, "Richard Henry Stoddard," by Mrs. Ryley, and "The Merchant of Venice" to his present "American Citizen" success. Sol Smith Russell will play a triple bill of novelties headed "A Bachelor's Romance," W. H. Crane will make "A Virgin Courtship," by Eugene Presby, Richard Mansfield will produce "The First Violin" and "Timon of Athens," Herbert Keloy and Effie Shannon will produce "Madeline Lucette Ryley's 'A Coat of Many Colors,'" E. H. Sothorn will try "Change Alley," with Virginia Harwood as the leading lady, Mrs. Fisher's great New York success, "Tess of the D'Urbervilles," will be new here, Madam Adams will make a new star in a new play, with "The Little Minister," Walker Whitehead has Stanley Weyman's "The Man in Black," May Irwin, in "Mist," Fitzwille, Julia Arthur, in Mrs. Burnett's "A Lady of Quality," E. S. Willard has "The Physician," by Henry Arthur Jones, Roland Reed's "Wrong Mr. Wright," and Clay Clement, in "A Southern Gentleman."

Puritan Romance, "What Happened to Jones," "The First Born," a Chinese play; "Thompson's," "Scotchman's," "Papa's Good-Bye," "The Privileged," "The Tarrington Widow," "The Good Mr. Best," Nellie McHenry in "Miss Plaster of Paris," and "The Man from Mexico."

The list includes, of course, only those that may actually be counted upon. As the season progresses there will, of course, be other new plays put on and eventually brought to us. Olga Netherland, Dr. Wolf Hopper, John Drew, Francis Wilson, Georgia Cavan, and Wilton Lackaye, have not yet announced their new bills. Besides the novelties there are plenty of plays which we will all be glad to see again. Between the two, new and old, there promises to be an abundance of material to block out a thoroughly interesting and attractive season.

Everyone heard of the death of Charles Coote with the deepest regret. He was an accomplished character actor of serious or comical roles, and repeated appearances before Washington audiences made him a favorite here. He died last Sunday night at the home of a relative in New York City. He had attended rehearsals and was prepared to play the role of the "Wrong Mr. Wright," in which he had made his usual hit.

Charles Coote was one of the most popular of the circle of players who have played summer engagements here. Two years ago he had a rousing testimonial and the only week he played at the National last year as Robert Spalding in "The Private Secretary," of which famous character he was the original, the attendance was the largest of any week of the summer. The year before he had directed the stock at the National, and the year previous at Albion's. His last appearance here was as the German teacher in "The Strange Adventures of Miss Brown."

Mr. Coote was related to Sir Charles Coote, of an old Irish family, the founder of which was once Lord Lieutenant of Ireland. Mr. Coote began his career as many English actors have as a chorist, and attracted attention when very young at Savoy, England. He played afterward many parts, at both the Court and Haymarket Theaters in London, and had attained a prominent position when he was engaged by A. M. Palmer to appear in "Lights of London," twelve years ago, in New York. He made a success as the Private Secretary, and then appeared under the management of Louisa E. St. John, who was starting for Europe. Afterward he appeared with Wilson Barrett during that actor's American tour, and two years ago made a distinct hit in "Pygmalion and Galatea," when it was produced at the New York Bijou.

The other evening Chicago saw "The Late Mr. Costello," and evidently Washington has little to regret in the fact that it was an absent factor in the Lyceum's week here last spring. One paragrapher remarked that it was too bad that it wasn't here, for he would have included Sydney Grandy. The same paragrapher's fulsome compliment which will find sympathy in Washington, where Mr. Findlay has a town full of admirers. "The most brilliant work of the evening was done by John Findlay, who, in the character of a mining delirious, antiquated dandy, recalled the exquisite work of James Lewis in his best days. It was superb in expression and feeling, and was wonderfully funny." Mrs. Findlay (Lillian) has been playing during the summer with Theatricals, Charles Mackay and Mary Samuels in the comedy stock at the Castle Square Theater, Boston, but she has returned to resume her original role in "The Mysterious Mr. Bugle."

Passing by the interpretation given entire music by Washington orchestras, with the competent musicians and their leaders, we want to draw attention of the leaders to the question of program making.

The orchestra plays an important part in the enjoyment of an evening at the theater. It is an integral part of the entertainment. As such it should harmonize with its environment and contribute to the consistency of things.

Three things are to be considered in making an orchestra program: the capacity of the musicians, the nature of the production, and the character of the audience. No, say one of these is first, second, or third in importance, but each of them makes demands for consideration, and consideration of each of them will contribute to a consistent and harmonious evening.

The orchestras of the Washington theaters are capable of playing the best class of music. We have heard Verdi, Rossini, Gounod, Schubert, and even Wagner played with marked excellence, and DeKoven, Sousa, Herbert, Pomeroy, Erivanger, Johnson, Sullivan, Arthur and Shroder have appeared on the program, to the excited delight of all who have heard them. But the strange mixture of both, or the appearance of one, or the absence of the other at certain times, has broken the harmonies of the occasion.

At one of the theaters last year, during a week of Shakespeare, the musical program consisted of selections by the leader, Victor Herbert, DeKoven, Nevens and Sossol. It is a long call from Shakespeare to Sousa and Herbert, though they are excellent in their spheres. During the act of a piece the dramatist and actors are working on the emotions and the imagination of an audience, to raise them to a certain pitch. It is distinctly disillusionizing, after the curtain has descended on a moving and powerful scene, to be distracted by the flapping of a trumpet, the clanging of a bell, or the rattle of a polka. Fancy the beautiful scene of "Camille," in which Armand's father makes the tragic demand of her, she accedes and flies, Armand comes and discovers his loss, the curtain descends, and the orchestra plays "A Trip to Coney Island," with imitations of steamboats, engines, merry-go-rounds and fireworks.

anthem after the last curtain. Either "Hail, Columbia" or "The Star Spangled Banner" ought to be on every program. They are bright and inspiring and they are always grateful to the ear. The custom of playing the national anthem as the audience leaves the theater is observed in Chicago, Boston, New York and other cities. It ought to be the custom in the National Capital, even if it were not elsewhere.

Our three leading theaters have patriotic titles. The Lafayette named after the hero of a great war, the National named after a hero of a great war, and the Columbia named after the name of our national patroness; the National Theater is patriotic in its title. Visitors from all over the land and from all lands are in the story and the theater every night, yet there is no indication of Americanism or patriotism in any one of them except in the name. It would be distinctly fitting the position the theater holds as national playhouses as well as as fully inspiring to the people as to have the orchestras play the national anthem every night.

A Western prose poet contributes this touching tribute to the literature of the season's openings:

"Once Again" the doors of the big, dark opera house, which have been closed to all except the janitors, swing open, the foot-lights are lighted, the call boy comes back with a new suit and the theatergoers who have deserted the hot, busy city for the morning of the sad, sad waves, don their opera coats and gowns and hustle for places.

"Once Again" the property man, who has been working on a lumber barge all summer, is seen looking over the head of the electrician from the first entrance. "Once Again" a pauper jolts up the patrons in anticipation of his benefit next spring.

"Once Again" the stage manager "has it in" for that chorus girl with the dark hair.

"Once Again" the low comedian is seen bustling up the stairs of the newspaper office, with a big photograph under his arm, to make himself popular with the dramatic editor.

"Once Again" the chaplain is seen standing at the stage entrance door, and once again he gets into the line of the audience, to make himself popular with the dramatic editor.

"Once Again" the man in the center of the row develops a terrible thirst at the close of each act.

"Once Again" does the piece of canvas, which has been pasted around the peephole, get black with grease paint.

"Once again," does the laundry man charge you 15 cents for doing up two collars.

"Once Again" do we hear the property man of the show promise to write a long letter to the property man of the house.

"Once Again" does the autograph hand run his pen and tell you that you are the best actress he ever saw.

"Once Again" does the "angel" put his eyes to the peephole and ask, "How's the house?"

"Once Again" does the call boy bring you in the flattest glass of Vichy you ever drank.

"Once Again" does the stage-struck youth write you a long letter and tell you all of his troubles.

"Once Again" do you stand in the first entrance and swear when the encore comes, and once again do you swear when it doesn't.

"Once Again" do we hear that old familiar tread made by the leading man as he drops into the ranks of the vaudeville. "NEVER AGAIN" shall poor old Boss "swipe" a red-hot stove and bring down the house.

On Thursday last at Stratford-on-Avon the Dax Company and Ada Rehan gave a performance of "As You Like It" in aid of the local Shakespeare memorial. The company will not play in London this autumn, but will tour the English cities, returning in January for an American winter season.

The title of Otis Skinner's new romantic comedy for the coming season is announced as "Once Upon a Time." The action takes place in a mythical German principality at the close of the last century, and deals with the domestic infelicity of a young sovereign, who, after neglecting his princely duties for some years, wakes up to the fact that both his wife and his principality are in the hands of a designing prime minister. The minister has plotted with the people of the country to rise in revolt. His schemes are, for a time, victorious, the people and the prince and princess are sent flying from the palace by the revolutionary high that takes possession of it. The comedy is to be presented for the first time at the Olympic Theater, St. Louis, September 13.

The list of bookings for the Academy is one of particular excellence this season. It reminds one of the pickings this house had all for its own before the high priced attractions divided themselves among three theaters, and one of the best class of the popular priced shows. Here is the list to date: Robert Downing, Katie Emmett, a popular star of long standing, who, strangely enough, has never before been to Washington; "Do-Dee-Do," Palmer Cox's "Brownies," Eugenia Blair, Al Lipman, John of the Columbia stock in "The Indian," Odell Williams in "In the Name of the Lord," the Indian actress Go Wan Go Mohaw, Belle Archer in "A Contented Woman," "A Trip to Chinatown," "The Isle of Champagne," "Wang," Isham's "Gleanings," "1492," "Sowing the Wind," "Sunshine of Paradise Alley," "Nora," "When London Sleeps," "Human Rights," "At Play in Ridge," "McSorley's Twins," the boys in "A Hot Old Time," "The City of New York," and "Straight From the Heart."

We are now informed that the woman has invented a means of protecting the feet of her sex from the trampling of men as they go out and in between the acts. It consists of an iron case, lined with felt, to be clamped to the floor in front of the seats. The top of the case is rounded, so that nobody can be tripped up by it. When a man rises to leave the theater the woman in his row have simply to slip their feet into these cases and they are safe; the man can work his way forth and back without hurting them in the least.

Richard Mansfield changes his managers as he would his expression from Jekyll to Hyde. It's really a matter of no consequence to him. Whether it is his penchant for variety or his belief that it is a duty to the public to have a change of management, matters not to be lightly considered. He will soon have as large a collection of ex-managers as he has of lawsuits. A. M. Palmer is now to try his hand at it. It may be many years since Mr. Palmer acted

in that capacity for him, and since then Mansfield has gone quite through the list. Here are some of the theatrical men that have had their names up as directors, in turn, of the Mansfield tours: Augustus Harris, T. Henry French, John F. Shuman, E. Price, W. J. McNeill, J. D. D. Rodriguez, Daniel Frohman, Charles Bancroft, Dillingham, Hoyt and McKee, and John Warner. At one time, Mansfield wanted Charles Frohman to manage him, and the late Henry E. Abbey was once considering a scheme by which Abbey, himself and Grau would look after his affairs.

It is definitely announced that the Castle Square Opera Company will open the season at the Columbia September 13 with an elaborate production of "The Beggar Student." This announcement will bring pleasure to lovers of light opera in Washington and they may confidently expect the same splendid productions as were given by this organization during the summer season at the Lafayette. There will be two operas each week for the time at least. The company includes as principals Grace Golden, Conla Englander, Bessie Fairbairn, Lizzie Macnicol, Gertrude Rutledge, Joseph Sheehan, William Stewart, Raymond Hitchcock, Melville Wolf, Arthur Wodeley, Richard Kari and Arthur Lieber.

New Play Bills.

Robert Downing's appearance at the Academy opens the season there this week. Mr. Downing's repertoire has been arranged as to include "Virginius," the opening bill, with "Othello" for Tuesday night, and the low play, "The Day After Tomorrow," Wednesday night, which will be his first presentation on any stage, and continued for the remainder of the week until Saturday evening, when "The Gladiator" will conclude the engagement.

Mr. Downing's company is the strongest he has ever put together. Where most stars are satisfied to have one leading lady, it is Mr. Downing's pleasure to announce three in his support. His players are Miss Adelaide Fitz Allen, of wide experience with Keene, Salvini and other well-known players; Harry Stirling, Helene T. Porter, Eugene Moore, Edward N. Hoy, C. W. Vance, Clement St. Martin, Richard Steele, Charles McDermott, W. A. Robinson and George A. Holt, to say nothing about a large auxiliary corps of capable young men and women, who do to the company what they have had the widest experience. No pains will be spared in making Mr. Downing's reappearance in this city one to be remembered.

Lovers of high-class vaudeville, such as is found in the continuous shows of New York, Boston and Philadelphia, and on the city gardens, will have their appetites gratified at the Grand Opera House this week in the appearance there of Grau's Celebrities, which is a party of standard vaudeville talent. Lew Dockstader heads the list. Two of the leading comedians are Dora Wiley, the sweet singer of "Madame and Kitten Mitchell," the fetching American singer, Sam Ryan and Barney Ferguson, each contribute acts and the balance of the bill is made up of John Marr, Charles T. Aldrich, the tramp juggler; Harry and Daisy Brown, the trick bicyclists, and McCarthy and Reynolds.

Mico's City Club Spectacular Farce Comedy Company will be the attraction at the Lyceum Theater this week, and one of the best, brightest and gayest of burlesque entertainments may be confidently anticipated. A real novelty will be introduced in the form of a "double show" that is to say, two entirely different programs will be given during the week with complete changes of costumes, scenery, specialties and living pictures. This is a bill that will prove a bonanza to the entire district burlesque impresario. The bill for Monday, Tuesday and Wednesday is as follows: "The Curtain will rise on the operatic extravaganza 'Madam May's First Night.' The burlesque entitled 'A Centennial's Dream' is said to be hilarious enough to give anyone a nightmare. The vaudeville portion of the performance will be furnished by Dave Conroy and Phil McFarland, Irish comedians; Lew Palmer, in a pot-pourri of music and fun; Faller and St. John, in their original comedy, entitled 'Rubber'; Anna Lundberg, contralto singer; Bert Leslie and Charlie Fulton, an eccentric comedy duo; Dick and Kitty Kimmings, in their burlesque, 'An Agreeable Surprise,' and the four French sisters, in their original comedy, 'The Four Girls at Monte Carlo,' by Harry Montague, and 'Mr. Paris at Niagara,' by Frank Dumont, with original music by Fred Solomon.

Charles Boyliss writing a vaudeville sketch for Johnstone Bennett and Seth Miller Kent. Charles A. Shaw will again be treasurer of the Grand Opera House, New York City, this season. The Marquis de Lorne, son-in-law of Queen Victoria, is said to be finishing a farcical Scottish historical drama. Barrymore's latest: "I am a self-made man," said an irrepressible bore. "Yes," said Barry, "who interrupted you?" The Lilliputians have not been in Washington for many seasons. Perhaps we will see them this year in their new piece, "The Fair in Midwinter."

The Potomac River Pavilion at Colonial Beach, Va., has the following artists this week: Joseph Loveless, Sol Goldsmith, Howard Williams, Jim Nolan, Henry Miller, Charles Wynant, Prof. Hopper, Mme. Curry, S. J. Lewis and Prof. Hopper's brass band and orchestra.

Clay Greene smashes convention in "A Wagon Wheel," the new play in which Klav & Erlanger will this season exploit the distinguished actor-musician, Auguste Van Biene. The new play offers no less a novelty than the adventures and misadventures of a German street band.

August 18 was the thirty-fourth anniversary of the marriage of F. F. Mackay and Mary Mackay. Mackay (Snead), Three Acts have blessed the underlings of Mackay, leading man of the Castle Square Theater Company, Boston; William A. an artist, whose recent work was the decoration of the Senatorial reading-room in the new Congressional Library, and Edward J., the youngest, an actor.

Charles R. Gilbert, his wife, Agyle Gilbert, and a charming little daughter, Ada Vanden Gilbert, of Washington City, and all of Chancey Olcott's "Sweet Inisicarra" company, leave today (Sunday) for New York, to begin rehearsals for the coming season, which extends far into next summer, including a spring and summer tour of Europe, and a tour of the cities of Ireland. Mr. Gilbert is the author of "In the Long Run," a new and original melodrama, fully copyrighted by him. He is negotiating with New York managers for production next season.

GLEN-ECHO

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This (Sunday) Afternoon at 4.....and.....Tonight at 8.

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Boston's Famous Woman Orchestra, Directed by Caroline B. Nichols, IN GRAND CONCERT.

Prof. LEO WHEAT, Organ and Piano Recital.

Commencing Monday Night at 8—Afternoons at 3 (no Monday Matinee) and Evenings at 8 During the Week,

THE FADETTEs, Choice Musical Selections.

HART and IRVING, Transformation Artists and Mystifiers.

KOPPE, the Sensational Club Juggler, AND OTHERS.

Rauscher's Superb Glen Echo Dinners, Served in the Casino from 5 to 9, 75 Cents.

Admission to Grounds FREE.

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Press Agents' Round Table

The announcement that Robert Downing would inaugurate his season tomorrow evening at the Academy has served to inspire his advance agent into writing a new story in honor of the occasion, which is now printed for the first time. Of course the story is in crude shape, this being its first appearance, but before the season is over and it has been printed 300 times it will no doubt be interesting in the extreme. Twelve years ago, when Mr. Downing made his first annual starting tour he was made the recipient of a letter from an ambitious amateur residing in Richmond, who was anxious to go on the stage. In his reply Mr. Downing suggested that after she had made more progress he would be glad to give her a trial.

The following season the girl again wrote stating that she had made considerable progress and felt confident she could easily be entrusted with juvenile roles and young women's parts. Her letter came too late, as Mr. Downing's company was complete. On the two or three following seasons the girl continued to send her annual application each time explaining how thoroughly capable she was of giving satisfaction, and all that she wanted was a trial.

Years have come and the years have gone, but the time has proved no hindrance to the Richmond girl's desire to join Mr. Downing's company. Among the mail which awaited Mr. Downing's appearance the other morning at the Academy was a twelfth annual application. It was brief, concise and to the point. It read as follows: "My Dear Bob: I trust you will pardon the manner in which I address you, but when one has kept such a continuous correspondence, though in vain, I am sure you will not feel offended. This is our twelfth anniversary, and a happy day it is. Twelve times have I applied for a position in your company, and twelve times have I been refused as much as a hearing. While at first I wanted to play juvenile roles, after deep reflection, I now feel as though I would be able to play old women's parts. This will positively be my last application. With the hope that I might have secured some encouragement from you, I spent nearly \$1,000 among the various schools of acting, and you will find in me a desperate woman. I will either join your company and play tragedy or get married. You can have your choice. I expect an immediate answer and trust to fate. In an intimation, I sign myself, yours to command. Suzanne E. O.—"

After Mr. Downing had carefully read the letter, he lost no time in telegraphing his Richmond correspondent congratulations on her approaching marriage.

Frank Daniels has a jewel of a press agent. If the prize for the season's output were to be awarded now the following yarn would doubtless win the Downing story for first honors.

Thus runneth the tale: That this comedian is building a new house on his place at Rye, N. Y. When he bought the land which constitutes his "farm" it had four houses in it. Two of these the versatile real estate agent declared had sheltered Washington and other illustrious individuals in Revolutionary days, and these two examples of early Colonial architecture Daniels immediately pulled down. By turns he lived in both of the remaining houses, but after two seasons as a comic opera star he determined to erect a modern country house, and having selected a design, started his construction. He had never built a house, but had been associated with stage carpenters for years, and he knew a thing or two that the architects didn't. And being a generous chap, he thought it only fair to help the contractors with advice. The house was to be a design, started by Daniels and supported columns, and Daniels asked the boss if he was going to use scrim profile for them. This was all Greek to the contractor, and he was somewhat short in his answers. Finally Daniels asked: "Where are your star and vampire?" "What's them?" asked the contractor. "Why, the traps," "Dunno."

Daniels was amazed at the incompetency of the man. He launched forth upon a dissertation regarding traps, told where he wanted them located, and how many he wanted in the house. The contractor came for the dining-room that was a wonder. He wanted a big trap, properly counterweighted, in the middle of the room, so that the dining-table could be laid in the trap would open and the table would pop up into the dining-room. Then, when a course was finished, presto! the table would disappear into the basement and come up with the next course all laid.

The contractor listened awhile, then edged away from Daniels and quietly took possession of a hatchet, which he clung to all the time Daniels was in the neighborhood.

Returning to the subject of the veranda, Daniels said he wanted it built without grooves and the railing to be flippers. He wanted to know if the contractor was going to make it in the foundation of the building with set rocks, and if he had planned an iron rod for the right fire entrance.

He also wanted the interior backing of the front door to be of quartered oak and the center door fancy to be in birdseye maple. He was ranting on in this vein when he saw the workmen, led by the contractor, precipitately making their escape, taking their tools with them.

And now the comedian wonders why the job has been deserted.

Dramatic Notes

Dixey is now a villain of vaude stripes. William Gillette is resting at his Hartford home.

Melba will sing some of her roles in English this year.

Flutter, y Johnnie hearts, Clio de Meronde is on the ocean hitherward.

Joseph Jefferson has a new great-grand child. George Macdonough is the papa.

A would-be dramatic author has copyrighted "A Telltale Eyebrow." It is to see.

Charles Boyliss writing a vaudeville sketch for Johnstone Bennett and Seth Miller Kent.

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Good Service, Quick Trains, No Walking, No Changing Cars.

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An Absolutely Supreme Organization

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Just Three Years Ahead of All Others.

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Madam May's First Night.

An Operatic Burlesque Explicating the Latest Parisian Fads, and

Mr. Paris at Niagara.

A Fantasy of Music and Mirth.

HIGH-CLASS VAUDEVILLE

CONROY and McFARLAND, HERT LESLIE and KARRIE FULTON, LEW FALKER, FANNIE EVERETT, ANNA LONBORG, DICK and KITTIE KEMMINGS, BARKER and ST. JOHN, MAZE HUTTON, FOUR FRENCH SISTERS.

Parisan Art Studios,

Introducing the Latest Novelty Invention, THE GLASS-COLOR CABINET.

ENTIRE CHANGE OF PROGRAM THURSDAY, FRIDAY AND SATURDAY 2—NEW BURLESQUES—2.

The Gay Girls at Monte Carlo

A Charming Concomeration of Wit and Harmony, and

The Countryman's Dream,

A Sensational Satire with Startling Situations.

DISTINCTLY ALONE AND UNAPPROACHABLE IN EQUIPMENT.

The most lavish and extraordinary display of electrical and scenic achievements ever presented on a vaudeville stage.

20 Modern Venues arrayed in 20 ENTIRE CHANGE OF PROGRAM THURSDAY, FRIDAY AND SATURDAY 2—NEW BURLESQUES—2.

Next Week—Byrant and Watson's American Burlesquers.

AMUSEMENTS.

GRAND OPERA HOUSE.

Commencing Monday, August 30. Opening of the Regular Season, 1897-98. Matinees Wednesday and Saturday. Engagement Extraordinary of

GRAU'S CELEBRITIES.

Monster Vaudeville Combine.

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